
To what extent do the recordings of Andres Segovia's performances and transcriptions of his guitar transcriptions retain the original flavour of its source (Asturias by Albeniz and Chaconne from Violin Partita No.2 in D minor by Bach)?

Extended Essay

Subject: Music

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Abstract:

Segovia's transcriptions come at a time when the concert guitar was on a decline and needing a revival. Through his transcriptions, Segovia has established a new platform for the guitarists of today, but also raised some controversy. My research question is 'To what extent do the recordings of Segovia's performances and transcriptions of pieces retain the original flavour of the original compositions? (With a study of Asturias by Albéniz and Chaconne from Partita No. 2 in D minor by Bach)'. Asturias is a Spanish Nationalistic work and is widely performed on the classical guitar. The Chaconne is a monumental piece composed for the solo violin by Bach. Particularly controversial is how Segovia adds many notes to the transcription and plays with Romantic rubato. A point of discussion is also that of ornamentation. My research has found that despite the many changes to key, register, articulation and rhythmic figures, Segovia still managed to keep the very soul and flavour of both Asturias and the Chaconne in his performances of them.

Research was carried out by first comparing the theoretical transcriptions Segovia made to the pieces, and then comparing recordings of the pieces with recordings played on the original instruments by other artistes. References were made along the way to various books and articles on the music. (215 words)

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Introduction:

Research question: To what extent do the recordings of Segovia's performances and transcriptions of pieces retain the original flavour of the original compositions? (With a study of Asturias by Albéniz and Chaconne from Partita No. 2 in D minor by Bach)

In the past century, the guitar has grown in importance not only in the realm of popular music, but also as a concert instrument. One of the founding fathers of the modern day classical guitar was Andrés Segovia (1893 – 1987), who made it his personal goal to take the classical guitar to the world's concert stage. The reason why I have chosen this topic is because I personally am a guitarist, and I have an interest in Segovia's music and also in his contributions to the world of music.

I have chosen to study two of Segovia's transcriptions for the guitar, namely Asturias by Isaac Albéniz (1860 – 1909) and Chaconne from Partita No. 2 in D minor by Johann Sebastian Bach (1685 – 1750). The reason why this topic is viable for study is because at the present age, it is not only important to perform music that is aesthetically pleasing, but also stylistically 'correct', which gives rise to the authenticity movement. Segovia's music comes at a time when there was a need for a wider repertoire for the guitar. However in the process of bringing the classical guitar to a larger audience, Segovia's performances inevitably drew much controversy, especially his performance of Bach's Chaconne.

The methodology of investigation of this research essay is as follows: I will be first looking at Segovia's editions of the transcriptions of Asturias and the Chaconne, and comparing the theoretical transcriptions with their original scores by Albéniz and Bach respectively, taking into account the physical nature of the guitar as an instrument and its advantages and limitations, following which I will assess Segovia's recordings of the two pieces and analysing whether they retain the original flavour and intentions of the original composers, as well as compare them with recordings made of the original compositions by other recording artistes.

For the sake of a coherent argument, I will define musical flavour as the very soul of the music. This definition is highly subjective and open to different points of view, but guiding my argument will be studies of how the elements of music such as melody, harmony, rhythm, texture, tone colour, key, register, sonorous qualities of the guitar, articulation, ornamentation, tempo, and tempo rubato help in the retention of flavour in the transcriptions, as well as in Segovia's performances. Hence, a good transcription would not have any of the musical elements changed in too drastic a manner such that the soul of the music is lost.

The process of transcription, sometimes also referred to as arranging can be defined as "the art of preparing and adapting an already written composition for presentation in other than its original form. An arrangement may include

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reharmonisation, paraphrasing, and/or development of a composition, so that it fully represents the melodic, harmonic, and rhythmic structure."¹

In chapters 1 and 2 of the study, I will be looking at the theoretical transcriptions of Asturias by Albéniz and Chaconne by Bach, in terms of only the tangible notes and markings made on the score. Here I will draw attention to the similarities and differences between Segovia's transcriptions and the original scores by Albéniz and Bach. However, the dynamic markings are often added by the publisher to the score and Urtext formats of the scores for the pieces were not available at the time of study. In chapters 3 and 4, I will analyse Segovia's recordings of the pieces with respect to the original intention of the composer.

¹ Corozine, Vince, *Arranging Music for the Real World: Classical and Commercial Aspects*, Mel Bay Publications, U.S.A., 2002, p. 3

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1. A study of the theoretical transcription of Asturias by Albéniz

For this segment of the discussion, I will be using the editions of Asturias found in *A New Look at Segovia: His Life and His Music Volume Two*, by Graham Wade & Gerard Garno.

Although the guitar transcription of Asturias looks drastically different from the original piano score by Albéniz, the melodic material is essentially the same, and most of the original rhythmic material is retained. The transcription does not offer too much technical difficulty for the guitarist as Albéniz himself played the guitar² and made use of idioms characteristic of guitar music when composing for the piano.

“An idiom is a figure or pattern that is written specifically to fit on a particular instrument.”³ One of the factors contributing to the retention of the original flavour of the piece is found in the opening bars. The repeated treble note (Fig. 1a) is like the repeated open string accompaniment which is idiomatic of guitar music. This when transcribed for the guitar indeed engages an open string to play the treble note, which is an open ‘B’ on the second string of the guitar (Fig. 1b).



Fig. 1a



Fig. 1b

1.1 Key and Register

Whenever a transcription of a piece is made from one instrument to another, such as from an orchestral score to a piano reduction, some elements are retained and others are inevitably lost. It is impossible to have a piano sounding the many colouristic differences of tone of an orchestra, or have the guitar play with the sustain and sonorities of a piano.

The first obvious difference from the piano score of the guitar transcription is the key and register. For any musician studying classical guitar music, an important assumption often not reflected in the score made is that the guitar is a transposing instrument, sounding an octave lower than written. The new key chosen is E minor, from

² Fredric V. Grunfield, *The Art and Times of the Guitar*, The Macmillian Co., New York, 1969, p. 288

³ Donald Jay Grout, *A History of Western Music*, W. W. Norton & Company, New York, 1960, p. 298

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the original key of G minor written for the piano, a minor third lower (Fig 1a and 1b). This makes sense as firstly, the repeated 'D' note in the treble part becomes a 'B', which can be found on the open second string enabling the guitarist to alternate between the bass melody and treble accompaniment easily. Secondly, the key of E minor enables the guitar to employ its fullest sonorities. Asturias makes full use of every note available on the fretboard of the guitar, from the open 'E' on the sixth string all the way to the 'B' on the 19th fret of the first string.

Since the guitar only has a register of three and a half octaves, it is unable to hit the highest notes of the climax found in the original piano score at m. 61 (Fig. 1c – piano, Fig. 1d – guitar). In terms of limited register, the piece inevitably loses a little of its original flavour in the process of transcription.



Fig. 1c



Fig. 1d

The limited register of the guitar also calls for Segovia to narrow the octave gap at m. 63 from two octaves to one octave (Fig. 1e – piano, Fig. 1f – guitar). The advantages of this is that the span of an octave gives a more closed sound, as consecutive double octaves are not commonly found in guitar music. However, for variety Segovia uses it in m. 115 (Fig. 1g).



Fig. 1e



Fig. 1f



Fig. 1g

Segovia also reduced the double octave motif (Fig. 1h) at m. 92 – 94 to a single line (Fig. 1i). Albéniz' objective here was probably to create a contrast with a slower

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tempo and thinner texture, and the effect is not lost when narrower registers are used in the guitar transcription.



Fig. 1h



Fig. 1i

A Modern Edition
Asturias - 6

1.2 Change of Articulation

Then second main difference is that the guitar transcription does away with the original articulation indicated in the original piano score of a strong accent on the first beat followed by staccato in the semiquavers, and instead employs a sustained first note (refer to Fig. 1a and 1b). This indeed changes the feel of the motif a little, and it can be said some flavour is lost here. However the change is justified as it is difficult to play staccato at such high speeds on the guitar.

1.3 Alterations to Harmonic Accompaniment

In general Segovia has done his best to ensure the harmonic progressions are generally the same. However due to the layout of the notes on the guitar, some reshuffling of notes is inevitable, such as rearrangement of the 7th chord found on the first beat of m. 37 – 39 (Fig. 1j – piano, Fig 1k – guitar).



Fig. 1j



Fig. 1k

However, Segovia leaves out the treble accompaniment in m. 88 (Fig. 1l –piano, Fig. 1m – guitar). Even though he could not have the stack of thirds along with the staccato that came with it in the original score, he could have added an open 'E' string accompaniment as other editions have done (Fig. 1n). Some flavour has been lost here.

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Fig. 1l



Fig. 1m



Fig. 1n

1.4 Addition of Guitaristic Effects

Segovia employs several techniques that are unique to the guitar when playing the transcription. Firstly the rhythm in m. 16 to 58 has been altered to become a broken chord of semiquaver triplets (Fig. 1o – piano, Fig. 1p – guitar). This is a major change from the original score, which uses detached semiquavers throughout.



Fig. 1o



Fig. 1p

This could be the case for several reasons, one of them being Segovia was only working on a retranscription of the piece which was originally played by someone else, and the triplet motif had already been established. One of the advantages of using triplets is that it “achieves more brilliance.”⁴ That said, such a drastic change cannot be justified by that basis alone. Alan Belkin discusses in his book ‘A Practical Guide to Music Composition’ the importance of unity and variety.⁵ If Segovia’s addition of the triplet motif can be described as providing variety to the piece, the change is good. However, this leads to introduction of a new flavour, which was not the original flavour found in the original score.

Also, instead of the rising semiquaver figure found at m. 59 in the piano part (see Fig. 1c), Segovia uses a rising arpeggio in quavers played *pizzicato*, which rises to a harmonic (see Fig. 1d). While it does not create a virtuosic rise to the climax, it still serves its purpose by taking the listener up to the high note of m. 60 and employs different techniques that are unique to the guitar.

⁴ Graham Wade & Gerard Garno, *A New Look at Segovia: His Life and His Music Volume Two*, Mel Bay Publications, U.S.A., 1997, p. 207

⁵ Alan Belkin, *A Practical Guide to Music Composition*, 1995 – 1999, p. 8

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Also played pizzicato is the motif at m. 193 (Fig. 1q). Segovia closes the work with an E minor chord (Fig. 1r) instead of the open low octaves found in the piano composition. He could have used an open octave instead also (Fig. 1t).



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2. A study of the theoretical transcription of Chaconne from Partita No. 2 in D minor by Bach⁶

Nicholas Goluses identifies six major areas of alteration that Bach made when transcribing his own works for different instruments, such as his lute transcription (the Fourth Lute Suite, BMV 1006a), of the Violin Partita in E major BMV 1006. They are namely "1. Changes of note range, 2. Changes of notes or figures, 3. Changes in ornamentation, 4. Changes in rhythm, 5. Addition of notes, 6. Changes in the time-value of notes."⁷

Essentially, the main melodic notes of the Chaconne are preserved in Segovia's transcription, as well as the rhythm.

2.1 Alterations to Harmonic Accompaniment

(i) Filling in Chords

When Segovia filled in the chords for the Chaconne, he probably had several reasons to do so. Firstly, the chord on the guitar with a different arrangement of notes would be slightly easier to play than a chord with another arrangement of notes on the violin. An example would be the re-arranged D minor chord in m. 2 (Fig. 2a – violin, Fig 2b – guitar).



Fig. 2a (m. 1 – 3)



Fig. 2b (m. 1 – 3)

Secondly, the harmony would sound more complete, and the chord would receive a much fuller sound, for example the strummed ii7b chord in m. 7, a six note chord which would definitely not be an option for the violin (Fig. 2c – violin, Fig. 2d – guitar). Another possible reason would simply be to use the resources available on the guitar.



Fig. 2c

⁶ I will be using the edition published by Schott in 1987 of Segovia's transcription, and an urtext version of the original violin score obtained from <http://maitre.physik.uni-kl.de/~monerjan/chaconne.pdf>.

⁷ Nicholas Goluses, *J.S. Bach and the Transcription Process*, presented in *Guitar Review*, New York, Spring 1989, p.17

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Fig. 2d (m. 6 – 7)

(ii) Addition of Bass Notes

Segovia added the bass notes to add a thicker texture to the piece, and a trend was to use notes that were available on the open bass strings, 'D' and 'A', the tonic and the dominant.

While the texture does sound fuller, does Segovia's addition of bass notes suit the piece? The main subject of the chaconne, is, after all, presented in the bass for the first few bars. So does Segovia's addition of bass notes mask the variations of the subject as it returns later? My stand is that some addition of bass notes distorts the return of the subject, but some do not, my basis being where the subject reappears.

When the subject appears in the bass and Segovia adds bass notes to that passage, for example m. 20 – 22, the subject is unnecessarily masked and some flavour is lost. Circled in blue in Fig. 2e are the notes of the subject that is varied throughout the chaconne. The notes in red circles in Fig. 2f are those that Segovia added.

Fig. 2e (m. 18 – 22)



Fig. 2f (m. 16 – 25)



However the other situation where Segovia open bass notes to thicken the texture for the guitar does not take away the original flavour of the passages. Segovia's objective to thicken the texture is clear as the added notes are usually the tonic and the dominant, and since they recur often the listener becomes used to it and focuses on the upper line, where the subject is varied. An example would be m. 28 – 29 (Fig. 2g – violin, Fig. 2h – guitar).

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Fig. 2g

Fig. 2h (m. 26 – 29)



However, whether Bach himself would have made the alterations Segovia made to the Chaconne is debatable.

2.2 Interpretations of m. 88 – 119

For this arpeggiac passage⁸, there are different interpretations as to how it is played. However, Segovia's essentially chose to play the passage as broken arpeggios⁹ as these would be easier to play than arpeggios with repeated notes in other versions, such as the Edition Peters¹⁰, at such high speeds. This change, if any, is again justified, as Nicholas Goluses points out that changes of notes or figures was one of the alterations Bach made while transcribing the Violin Partita in E major for the lute.

⁸ See Appendix A for violin version.

⁹ Appendix B.

¹⁰ Appendix C.

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3. An analysis of Segovia's performance of Asturias¹¹

The first notable difference is the tempo. Although Esteban Sanchez takes the tempo faster than specified by the score, Segovia's recording is reasonably slower (see Fig. 1a and 1b). This is to accommodate the faster triplet rhythms heard in m. 16 (see Fig. 1p) onwards. Some flavour is lost here, as the impression the listener receives for m. 1 – 15 of Segovia's recording is more of a mysterious impression rather than allegro, which only takes effect on the introduction of the triplet motif. The effects of Segovia's alterations to articulation in the first section become evident in the recording, but are inevitable. Although the notes on the guitar do not take off with the effect of the same passage played on the piano, Segovia still manages to maintain a marcato feel by accenting not only the first note of the bar but also other beats of the bar, an example being m. 15 (see Fig. 1p) where he accents the 'D' note, being the highest point of the melody for that passage.

Additionally, performers of Asturias have tastefully added rubato to their performances, not excluding Segovia. Both Segovia and Sanchez hold the chords at m. 25 – 45 longer than written (see Fig. 1j and 1k for example), whether for reasons musical or technical. Segovia's also uses extensive rubato in the middle Lento section. The use of rubato is in sync with the Romantic style of the time, and enables Segovia to bring out the true flavour of Asturias, one of Romantic Nationalism.

Taking on a pragmatic view of Albéniz' music, the flavour of his compositions is derived from the colours of traditional Spanish music. Having named many of his works after places in Spain, Asturias being no exception, Albéniz was pointing his listeners to his inspiration. Looking at Segovia's performance as a whole, it can be said that Segovia has successfully retained the Spanish flavour of the composition. The most obvious point is that the music is performed on the guitar, an instrument most associated with Spanish culture. Secondly, the possibilities of varying tone colour on the guitar open up new possibilities to evoke Spanish flavour. Examples are rasgueado strumming for the chords, pizzicato for the rising figure that ends with a harmonic in m. 59 – 61 (see Fig. 1d), ponticello for the octave passages at m. 63 – 67 (Fig. 3a) and m. 115 – 119, and the glissando in m. 76 and 82 (Fig. 3b).



Fig. 3a

¹¹ For this segment, I have a recording of Asturias by Segovia (*The Art of Segovia*, Deutsche Grammophon, 289 471 699-2 (2002). Track 20: Suite Espanola. Track 5: Asturias. Leyenda - Preludio), and a recording by Esteban Sanchez (*Albéniz: Iberia; España; Recuerdos de viaje; Sonata No. 5*, Brilliant Classics, CD 92398/3 (2005). Track 07: Asturias).

To what extent do the recordings of Andres Segovia's performances and transcriptions of his guitar transcriptions retain the original flavour of its source (Asturias by Albeniz and Chaconne from Violin Partita No.2 in D minor by Bach)?



Even though complete retention of original flavour is not possible, Segovia's performance successfully communicates the original intent of the piece, and brings across the Hispanic flavour of the piece adequately.

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4. An analysis of Segovia's performance of the Chaconne

The first major difference in sound of the guitar version from the original is that the guitar can play block chords, and does not need to roll them like the violin. The arpeggiac chords are also able to ring out on the guitar. Certainly the guitar would be able to roll all the chords and stop some of the ringing arpeggios but that would be highly unguitaristic. The guitar also sounds an octave lower than written, causing some of the runs in the lower register to lose some of the original flavour, such as the passage from m. 64 – m. 75. The guitar is also not able to play the run as legato as the violin. However this is inevitable due to the range of the guitar and its plucked quality.

The second point of discussion here is that of ornamentation. All three masters¹² play the short trills found in m. 72 – 73 (Fig. 4a – violin, Fig. 4b – guitar) in the same way, starting on the lower note and then quickly going to the upper auxiliary note and back.



Fig. 4a



Fig. 4b (m. 71 – 74)

However, Menuhin adds a trill starting from the lower note to the 'C#' in m. 15 (Fig. 4e), and both Segovia and Menuhin use cadential trills starting from the lower note at m. 255 (Fig. 4f and 4g respectively). Heifetz avoids any criticism by not having cadential trills at all.



Fig. 4e (m. 13 – 15)

¹² For the last section of my analysis, I will be looking at Segovia's recording of the Chaconne (*The Segovia Collection Volume Four*, Deutsche Grammophon, B00009VU1U (2002). Track 15: Chaconne), and historic recordings of Yehudi Menuhin (*BACH, J.S.: Sonatas and Partitas (Menuhin) (1934-1935)*, Naxos, 8.110918 (2001). Track 17: Chaconne) and Jascha Heifetz (*The Heifetz Collection Vol. 17 – Bach: Sonatas & Partitas*, RCA Victor, CD #61748 Disc 2 (1995). Track 13: Chaconne).

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Fig. 4f (m. 250 – 256)



Fig. 4g (m. 250 – 256)



The discussion of what type of trills to use when playing baroque music is one that has not yet reached a final conclusion to this day, as more scholastic evidence is being uncovered. Firstly, it is important to understand that the trill was indispensable in the baroque period. Robert Donington states that "...certain contexts implied a specific ornament so habitually that leaving it out is like making a wrong note. One is the cadential trill..."¹³

Scholarship in the later end of the 20th century has also found that "In the seventeenth and eighteenth centuries the trill was usually begun on the upper note; since the early nineteenth century it generally has been begun on the lower note."¹⁴ This is to say that all three masters could have been performing the Chaconne in a wrong style from what it should be. To us living in the 21st century, it makes sense to begin the cadential trill on the upper note to fulfil a harmonic resolution, from the accented upper note to the main note. However, all three recordings were made in the early to mid-20th century, which could explain why Segovia and Menuhin used lower note trills in their playing. For a performance of the Chaconne in their day, their playing could have very well been stylistically correct, but based on modern scholarship, their performances were stylistically incorrect. Later performers such as Nicola Hall (1969 -) begun their trills on the upper note. This is not to say that the performance of Segovia, and even Menuhin and Heifetz do not retain the original flavour of the original composition, but this is an area in the essay where a valid and concrete conclusion cannot be reached, as modern scholarship is inadequate in successfully concluding about exactly what trills should be used when performing baroque music.

Finally, I would like to look at the issue of rubato in the performances of Bach's Chaconne. All three masters performed the Chaconne with some disturbances of rhythm, but just how much is acceptable? Firstly, I would like to begin my argument by saying that even Baroque music cannot be played with no metrical disturbances whatsoever, as that would be like having a computer play the music. My stand is that some of the metrical disturbances Segovia used were appropriate, whereas others were not.

¹³ Robert Donington, *Baroque Music: Style and Performance*, Faber Music Ltd., London, 1982, p. 91

¹⁴ Christine Ammer, *Harper's Dictionary of Music*, Harper & Row Publishers, New York, 1972, p. 380

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The area where I feel that Segovia had added too much rubato was at the first part of the piece, from m. 0 – 24¹⁵. At some areas the pulse was lost, such as m. 7. I believe that Bach used dotted notes for a reason, which was to give the Chaconne a dance-like feel. However, sometimes Segovia held the semiquavers for so long that the dance-like feel was lost. This also created incoherence when similar rhythmic figures appeared at later parts of the piece, where he played them in straighter time. The reason for this was probably because Segovia had taken the Romanticism of his time and put it into the performance of the Chaconne, even though the Chaconne was from the Baroque period. Segovia's performance has lost some of the original flavour of the composition in this area.

Apart from exaggerated disturbances of rhythm, I feel that Segovia's other uses of rubato are appropriate, such as a ritardando at a cadence (m. 4)¹², a tenuto to let the music breathe (m. 28 on 2nd beat F)¹², tenuto at the peak of a phrase (m. 55, Fig. 4h), or a tenuto to bring out a recurring figure (m. 220 – 222, Fig. 4i). Menuhin and Heifetz used similar disturbances of rhythm in their recordings.

Fig. 4h (m. 53 – 55)



Fig. 4i (m. 219 – 224)



Once again, the issue of rubato in Baroque music is a highly subjective one, and what may be stylistically acceptable now may not be so a century in the future. However, although 'certain irregularities of rhythm and a tendency to sentimentalise manifested themselves'¹⁶, my stand is that although a little flavour was lost, Segovia has managed to return much of the original flavour of the composition through his performance.

¹⁵ See Appendix D.

¹⁶ James Goldmon, "Guitarist's Skill Charms Critic", Chicago Maroon, January 24, 1949

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Conclusion:

Research question: To what extent do the recordings of Segovia's performances and transcriptions of pieces retain the original flavour of the original compositions? (With a study of Asturias by Albéniz and Chaconne from Partita No. 2 in D minor by Bach)

In Asturias although the key, register, a rhythmic figure and articulation were changed, Segovia's performance of the transcription retained much of the original flavour. The sonorous qualities of the guitar used here created some limitations, like the lack of sustain, but the tone quality of the guitar greatly enhanced the Spanish flavour of Asturias.

In the Chaconne, even though there were several additions of notes to the score, as well as addition of rubato in the performance, one can still see that Segovia has also not let the soul of the Chaconne slip away. However, the issues of ornamentation and tempo rubato in performing Baroque music are still open to more interpretive scholarship.

In conclusion, my stand is that although Segovia's transcriptions and performances of the two pieces do not completely retain the original flavour of their original compositions, the very soul of the original compositions is still alive in Segovia's music, and original flavour is retained to a large extent.

To what extent do the recordings of Andres Segovia's performances and transcriptions of his guitar transcriptions retain the original flavour of its source (Asturias by Albeniz and Chaconne from Violin Partita No.2 in D minor by Bach)?

Appendix:

Appendix A – m. 86 – 119 of Chaconne, from

<http://maitre.physik.uni-kl.de/~monerjan/chaconne.pdf>

To what extent do the recordings of Andres Segovia's performances and transcriptions of his guitar transcriptions retain the original flavour of its source (Asturias by Albeniz and Chaconne from Violin Partita No.2 in D minor by Bach)?

Appendix B – m. 88 – 119 from Segovia's edition of the Chaconne

12

pp tranquillo e misterioso

C. V C. III C. II

C. III

C. VI C. V

C. I

p

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To what extent do the recordings of Andres Segovia's performances and transcriptions of his guitar transcriptions retain the original flavour of its source (Asturias by Albeniz and Chaconne from Violin Partita No.2 in D minor by Bach)?

13

cresc. poco a poco

C.IV. C.VI.

sempre cresc.

C.VI. C.IX.

C.VIII. C.VII. C.VI.

$\frac{1}{2}$ C.I.

ff

To what extent do the recordings of Andres Segovia's performances and transcriptions of his guitar transcriptions retain the original flavour of its source (Asturias by Albeniz and Chaconne from Violin Partita No.2 in D minor by Bach)?

Appendix C – m. 88 – 119 from Edition Peters

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To what extent do the recordings of Andres Segovia's performances and transcriptions of his guitar transcriptions retain the original flavour of its source (Asturias by Albeniz and Chaconne from Violin Partita No.2 in D minor by Bach)?

The image displays a musical score for guitar, spanning measures 64 to 75. The notation is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The score features a complex, fast-paced melody with many slurs and ties. Measure 64 is marked with a '64' and a '120' tempo marking. Measures 65 through 75 are marked with measure numbers 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, and 75. The score includes dynamic markings such as 'cresc.' (crescendo) and 'molto cresc.' (molto crescendo). The notation is dense, with many slurs and ties, indicating a highly technical and expressive piece.

To what extent do the recordings of Andres Segovia's performances and transcriptions of his guitar transcriptions retain the original flavour of its source (Asturias by Albeniz and Chaconne from Violin Partita No.2 in D minor by Bach)?



Appendix D – m. 0 – 29 of Segovia's edition of the Chaconne

Chaconne

Transcription
Andrés Segovia

Johann Sebastian Bach
1685 – 1750

6^{en} Re

poco f

C.V C. II

C. III

C. II

mf unghia sul ponticello

dolce *p*

express.

To what extent do the recordings of Andres Segovia's performances and transcriptions of his guitar transcriptions retain the original flavour of its source (Asturias by Albeniz and Chaconne from Violin Partita No.2 in D minor by Bach)?

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